DOCUMENT RESUME

ED 198 243 UD 021 273

AUTHOR Andersen, Tom: Barta, Sheryl
TITLE Multicultural Nonsexist Education in Iowa Schools: Arts Education.
INSTITUTION Iowa State Dept. of Public Instruction, Des Moines.n
PUB DATE Sep 80
NOTE 20p.: For a related document see UD 021 255. Best copy avilable.

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Art: Art Education: Check Lists: *Curriculum Development: Curriculum Guides: Dramatics: Elementary Secondary Education: Fine Arts: *Multicultural Education: Music Education: Self Evaluation (Groups): *Sex Fairness: Visual Arts
IDENTIFIERS Iowa

ABSTRACT

This pamphlet is intended to be an aid for local curriculum committees who are developing and implementing multicultural, nonsexist arts education plans. The pamphlet includes (1) definitions of relevant terms, (2) a rationale and philosophy of multicultural and nonsexist education, (3) the sections of the Iowa Code and Iowa School Standards that require multicultural, nonsexist educational approaches, (4) goals and objectives for arts education programs, (5) a checklist for evaluating arts curricula, (6) a bibliography of resource materials, and (7) a listing of resource organizations. (Author/MK)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

UDO 21273

FEB 17 1981

ED198243

BEST COPY AVAILABLE

Multicultural Nonsexist Education

in Iowa Schools

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Mary Jo Bruett
Iowa Dept of Public Instruction
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

UD021223

State of Iowa
DEPARTMENT OF PUBLIC INSTRUCTION
Educational Equity Section
Grimes State Office Building
Des Moines, Iowa 50319

STATE BOARD OF PUBLIC INSTRUCTION
Susan M. Wilson, Waterloo, President
Robert G. Koons, Clinton, Vice President
William N. Cropp, Des Moines
Jolly Ann Davidson, Clarinda
Karen K. Goodenow, Wall Lake
Mary E. Robinson, Cedar Rapids
John E. van der Linden, Sibley
Harold R. Yeoman, Monticello
Vacant

ADMINISTRATION
Robert D. Benton, State Superintendent & Executive Officer
of the State Board of Public Instruction
David H. Bechtel, Administrative Assistant
James E. Mitchell, Deputy State Superintendent

Instruction and Professional Education Branch
Don Cox, Associate Superintendent

Field Services and Supervision Division
Cari Miles, Director

Educational Equity Section
William Bean, Chief
Tom Andersen, Consultant
Sheryl Barta, Consultant

Publications Section
Marcia D. Olson, Editor
Tonya Rodriguez-Cox, Graphics Artist
Barbara Wilcots, Graphics Assistant

September 1980

Table of Contents

This pamphlet is intended to be an aid for local curriculum committees who are developing and implementing the arts education component of their school's multicultural, nonsexist education plan.

Page

Introduction 2

Definitions 3

Rationale & Philosophy 4

Legal Authority 5

Goals & Objectives 6

Self-Evaluation Checklist 8

Bibliography 11

Resource Organizations 16

Introduction

The elitist attitude that the only valid art forms are in the Western European tradition and were created by men is dying. More and more artists and scholars are realizing the exciting contributions that Americans of diverse cultural heritage and women have made to the arts. Study of aesthetics and arts history is changing across the nation. Studio arts classes are encompassing a wider range of art forms; music and theatre courses are emphasizing Asian and African influences. Museums, galleries, symphonies, films and theatres are displaying compositions by women. It is time for Iowa elementary and secondary arts teachers to incorporate this type of thinking into their classes. Students in our schools have the right to a pluralistic and a nonsexist view of the arts.

This guide is an initial step to help identify resources for teaching the arts from a broader perspective; it should not be considered the final word. Each day more books are published and more resources are available. We hope that each of you will continue to search for materials and methods for broadening your frame of reference in the teaching of the arts.

---Laura Magee
Arts Education Consultant

Definitions

1. **Arts Education**: the study of, and the process of skill development in the arts. "Arts," as defined by the United States Office of Education, includes, but is not limited to, music, dance, drama, folk art, creative writing, architecture and allied fields, visual arts (including painting, sculpture, photography, graphic arts, and craft arts), industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of those arts, and the study and application of the arts to the human environment."

2. **Multicultural Education**: the educational processes which promote the understanding and appreciation of the cultural diversity of our pluralistic society. Within the total multicultural educational process, special emphasis shall be placed on the following groups: Asian American, Black American, Hispanic American, and Native American and on the handicapped. The educational program shall be characterized by practices which provide equal opportunity for all participants regardless of race, color, age, national origin, religion or handicap.

3. **Nonsexist Education**: the educational processes which foster the knowledge of and respect and appreciation for the historical and contemporary contributions of men and women to society as well as those educational processes that reflect the wide variety of roles open to both men and women. The educational program shall be characterized by practices which provide equal opportunity to both sexes.

4. **Curriculum Structure**: those administrative processes and decisions which have an impact on the arts education program.

5. **Curriculum Content**: the concepts, processes, facts and values that are taught in arts classrooms.

6. **Instructional Materials**: all educational media which are used during the teaching process in arts classrooms.

7. **Teaching Strategies**: the methods and approaches the teacher uses in arts classrooms.

8. **Ethnocentric**: from the point of view of one's own ethnic group.

9. **Eurocentric**: from the European or Euro-American point of view.

10. **Multicentric**: from several points of view.

11. **Ethnocentrism**: the belief that one's own ethnic group is superior; and should be used as a basis for judging other ethnic groups.

Rationale & Philosophy

All students should see themselves positively reflected in their curriculum, regardless of their sex, race, cultural background or disability. Students who do not, often feel alienated from the educational process and may soon question their own worth.

It is also necessary that students see the contributions and perspectives of the disabled, other races and cultural groups, and the opposite sex reflected in the school curriculum. Students who are not exposed to other groups often develop an inflated sense of self or group superiority (the "we-did-it-all" syndrome) which can lead to patronizing attitudes. If this feeling is reinforced over time, it can develop into sexist, racial and cultural prejudices in adulthood. This is why the school curriculum is so significant in the development and practice of healthy intergroup and interpersonal attitudes and relations.

The traditional school curriculum has been heavily influenced by the "melting pot" theory which states that the many ethnic groups in the United States should be molded into a common group called "Americans" who have similar customs, values, and language patterns. Cultural diversity is depicted as a source of division and conflict rather than a source of past, present and future richness, creativity and strength. This pressure toward conformity has led to the suppression of many native and immigrant cultural patterns. It has also excluded the contributions and perspectives of women, minority groups, the disabled and even the immigrants from southern and eastern Europe from the school curriculum. The result is a curriculum in which many citizens do not see themselves or other groups reflected.

The multicultural nonsexist curriculum, which reflects all citizens, is based on the theory of cultural pluralism. This theory celebrates the diversity that characterizes a nation in which 300 Indian tribes were joined by men and women from every continent and country on this planet. It shows cultural and sex role diversity as strengths which enrich the United States.

This theory holds several implications for the multicultural nonsexist arts education curricula. Students form images of themselves largely on the basis of the images and models available to them. It is therefore necessary that the curricula of all the arts include the performances, works and art forms of both sexes and of diverse cultural groups. This will impart a sense of self-esteem to all students, especially those who have been unable to identify with the traditional curriculum. It will also encourage the mainstream culture to respect the aesthetic contributions and standards of others. A society's religious, political and social climate influences its art forms and its individual artists. Therefore, a consideration of the effects of the social environment on art works is indicated within multicultural nonsexist approaches to arts education.

Students should be allowed to participate in artistic activities and develop appreciative and expressive artistic skills based on their own interests, needs and abilities rather than on stereotypes. Careers related to the arts should be explored in ways which widen career options for all. The unique capacity of the arts to function as sensory and nonverbal media of communication and expression gives them an advantage over other subjects as a vehicle for multicultural nonsexist education. In arts laboratories, students can experience first-hand the cultural expression of an array of groups. Having such immediate knowledge will better prepare students to cope with adult living in our pluralistic society.

The Legal Authority

Iowa Code (Sec. 257.25, Paragraph 1)

The State Board shall promulgate rules to require that a multicultural nonsexist approach is used by school districts. The educational program shall be taught from a multicultural nonsexist approach.

Iowa School Standards 670--3.5 (257)

3.5(3) Classroom instruction in each area of instruction shall be from a multicultural nonsexist approach in each school district, kindergarten through grade twelve.

3.5(5) BOARD OF DIRECTORS RESPONSIBILITY FOR ASSURING MULTICULTURAL NONSEXIST APPROACHES TO EDUCATIONAL PROGRAMS. Each board shall develop a written plan of action within one year of the effective date of this rule.* The plan shall include a specific timeline for implementation, not to exceed five (5) years, for achieving and maintaining a multicultural nonsexist educational program. A copy of the plan shall be filed locally in a readily available form and location, as evidence of compliance with the provision of the law.

3.5(5)c The multicultural nonsexist educational plan shall include:

(1) Specific goals and objectives with implementation timelines for each component of the educational program;
(2) A description of the inservice activities planned for all staff members on multicultural nonsexist education;
(3) Evidence of systematic input by men and women, minority groups, and the handicapped in the development and implementation of the plan, and that in schools where no minority students are enrolled, minority group resource persons shall be utilized at least annually;
(4) A description of the periodic, on-going system to monitor and evaluate the plan.

3.5(6) Instructional program for each subject. Classroom instruction in each subject taught in the schools shall be based on careful planning. The board shall require that a resource guide be developed for each instructional sequence reflecting multicultural nonsexist approaches, and it shall include a statement of its educational purposes; suggested instructional activities, materials and content; and a description of the performance criteria used in evaluating each pupil's progress during the educational sequence.

The curriculum structure, content, instructional materials, and teaching strategies shall reflect the contributions and perspectives of women and men and diverse racial/ethnic groups. Where sex and/or cultural-racial stereotyping exists in instructional materials, it shall be brought to the attention of the students and supplementary materials shall be used to offset the stereotyping. Multicultural nonsexist instructional materials shall be adopted at the first opportunity to do so. The curriculum shall include activities which promote an awareness of sexism and cultural, racial bias in the English language.

**Effective date of rule: July 16, 1979.*

Goals & Objectives

Multicultural nonsexist education concepts should be a visible, integral part of the arts education program. They should be visible in the goals and objectives, the curriculum guides, and the daily lesson plans. The following four goals are suggested as a model for the multicultural nonsexist education program. Each goal is accompanied by a set of objectives specifically pertaining to arts education. Activities related to each of the objectives should be integrated into each grade level of the arts education program.

Goal 1:

To help students develop positive and realistic self-concepts regardless of race, sex or cultural background. This self-concept should be based upon an understanding and valuing of their own personal and group identities as well as a greater awareness of their values and the relationship of those values to their everyday decisions and actions.

Objective a: Students, seeing themselves and others equitably represented in the arts curricula, will explore their individual and group identities in order to develop positive and realistic self-concepts.

Objective b: Students will explore their personal aesthetic and cultural values and the degree to which these values are applied to their appreciation and expression of art.

Goal 2:

To help students understand that both sexes and diverse racial/cultural groups have made valuable contributions to the heritage of the United States and that this rich diversity enriches and strengthens our country. Inherent in this goal is the exposure of students to a broad range of career roles and lifestyles regardless of their sex, disability, race, or cultural heritage.

Objective a: Students will demonstrate an awareness of the valuable and unique contributions that diverse racial/cultural groups and both men and women have made to the historical and contemporary artistic heritage of Iowa, the United States and the world.

Objective b: Students will explore a broad range of lifestyles and arts-related careers regardless of their sex, race, disability or cultural backgrounds.

Objective c: Students will demonstrate an understanding of how the involvement and perspectives of diverse cultural/racial groups and both women and men enriches and strengthens the arts in the United States.

Objective d: Through the study of comparative aesthetics, students will:

i. Recognize that the arts are based in part upon the values, traditions and belief systems of the social environment and that culture, race and sex may affect artistic expression.

ii. Recognize that different, but equally valid, aesthetic standards exist within our pluralistic society.

Goal 3:

To help students understand that all persons are members of the human race and have common needs, feelings and problems, while at the same time stimulating their appreciation for the uniqueness of each individual and cultural group. Inherent in this goal is the awareness that racism, sexism and cultural bias are social phenomena.

Objective a: Students will recognize that basic human needs, desires and concerns are felt by all people and that these human feelings find different aesthetic expression in different cultures.

Objective b: Students will recognize how a totally ethnocentric point of view affects attitudes toward other groups and their art forms.

Goal 4:

To help students develop positive interpersonal and intergroup communication techniques as well as a motivation to play an active role in the solution of societal conflicts. Inherent in this goal is the understanding that present societal conflicts are a consequence of centuries of cultural and group conditioning, and that improved human relations depends upon increased intergroup and interpersonal communication, understanding and cooperation.

Objective a: Students will recognize the arts as a unique form of sensory, nonverbal communication among individuals and between peoples.

Objective b: Students will evidence a multicentric viewpoint in making aesthetic judgments.

Objective c: Students will practice involving their own tested and tempered values in making aesthetic judgments.

Objective d: Students will comfortably participate in arts activities which encourage cross-cultural and interpersonal understandings and cooperation.

A Self-Evaluation Checklist

School districts in Iowa are currently being asked to review their curriculum programs to determine the degree to which they are consistent with the basic concepts of multicultural, nonsexist education. This checklist is intended to be a general guide to use when looking at the arts education curriculum, K-12.

The make-up of the instructional staff and the classroom student population have major implications for the strategies used in the multicultural nonsexist education programs. Districts which have stereotypical staffing patterns (examples: male administrators, all female elementary instructors, all white staffs, all male social studies instructors, etc.) should build objectives for change into their employment policies. Scheduling traditions or policies which may reinforce or cause sex-typed class enrollments (80% or more of one sex) or minority isolation should be changed.

A. Curriculum Structure

1. Are there diverse role models (male-female, diverse cultures/races) teaching arts education at both the elementary and secondary levels? ____Yes____No

   a. If the answer to question #1 is no, what caused this to happen? Are there long-range strategies for changing this pattern?

   b. What impact does this have on the strategies that will be used to achieve multicultural nonsexist arts education objectives?

2. Are there disabled employees on the school district staff who may serve as role models for students? ____Yes____No

3. Are there diverse student enrollments (male-female balance and ethnic and racial diversity similar to that found in the district in all elementary and secondary arts education units?
   If the answer to question #3 is no, what caused this to happen? Can this be changed? If the answer to #3 is no, what impact does this have on the strategies used to attain multicultural, nonsexist arts education curriculum objectives? ____Yes____No

4. Are scheduling practices used which may result in sex-typed enrollments (80% or more of one sex) or in minority/cultural isolation (where minority enrollment is significantly greater or less than it is in the district or in the building where the classes are being held)? ____Yes____No

5. Are arts education units or courses given titles which may be more meaningful to one sex or cultural group? Are course descriptions in student handbooks free of bias and/or stereotyping? ____Yes____No

6. Has there been meaningful interaction between the arts teachers and the personnel within the district who are responsible for the implementation of multicultural, nonsexist education? ____Yes____No

7. Has inservice on multicultural nonsexist approaches to the arts education curriculum been provided for all elementary and secondary arts teachers? ____Yes____No

8. Have the district administrators incorporated multicultural nonsexist education concepts into the staff evaluation procedure? ____Yes____No

B. Curriculum Content

1. Do the arts education curricula include units/activities which encourage self-awareness? ____Yes____No

2. Do the arts education curricula include units/activities on value awareness? ____Yes____No

3. Do the arts education curricula include units/activities which explore arts-related careers in nonstereotypic ways? ____Yes____No

4. Do the arts curricula include components which deal with the effect of the social environment on musical, visual and dramatic works (political, social and religious influences, for example)? ____Yes____No

5. Are the individual works and art forms of both women and men and diverse cultural/racial groups included in all units of arts education? ____Yes____No

6. Are art appreciation components taught from a multicentric rather than a Eurocentric perspective so that there is a recognition of the validity of a variety of aesthetic standards? ____Yes____No

7. Do the arts curricula thoroughly integrate the concept of arts as a universal means of human communication? ____Yes____No

C. Instructional Materials

1. Is the written content of instructional materials multicultural and nonsexist (in congruence with the requirements of Section B, above)? ____Yes____No

2. Do the illustrations of all printed instructional materials, including those used on bulletin boards, etc., fairly reflect the aesthetic contributions and perspectives of all our society? ____Yes____No

3. Are instructional materials free of ethnocentric or sexist language patterns which may make implications about persons or groups based solely on their culture, race, disability or sex? ____Yes____No

4. Do the audiovisual instructional materials fairly reflect the aesthetic contributions and perspectives of all groups within our society? ____Yes____No

5. Do the works chosen for study and/or performance derive from a diverse group of artists, composers, playwrights, choreographers and performers? ____Yes____No

6. Do the works chosen for study and/or performance reflect a fair balance of the aesthetic contributions and perspectives of all groups within our society? ____Yes____No

7. Have multicultural, nonsexist criteria been integrated into the arts textbook/instructional materials selection process at a district level? ____Yes____No

D. Teaching Strategies

1. Are persons of diverse cultural/racial groups, as well as men and women in both traditional and nontraditional roles, used as community resource persons (e.g. visiting artists) in the classroom? ____Yes____No

2. Are students alerted to stereotyping when it occurs in instructional materials? When artworks used in the classroom reflect race, sex or cultural bias, is the opportunity taken to discuss the nature and origin of the bias within the context of the time and place the work was produced? ____Yes____No

3. Is there a plan to insure that students may comfortably transcend stereotypes when making artistic choices? Example: Are girls directed toward woodwinds and males toward brasses in choosing musical instruments? ____Yes____No

4. Are classroom management strategies and role assignments used which reinforce multicultural, nonsexist behavior? ____Yes____No

5. Where current instructional materials reflect bias on the basis of race, sex, culture or disability, are supplementary materials used to offset the bias? ____Yes____No

6. Are students encouraged to explore, express and defend their personal aesthetic values? ____Yes____No

7. Do classroom teachers avoid using sexist or ethnocentric language? ____Yes____No

8. Are classroom bulletin boards and teacher-made displays representative of the cultural/racial diversity in the United States and the roles open to both women and men? ____Yes____No

9. Have classroom teachers alerted the counseling staff to possible multicultural, nonsexist guidance techniques which are relevant to course work and career preparation in the arts? ____Yes____No

Bibliography of Resource Materials

The following materials are valuable resources for teachers who are striving to implement multicultural nonsexist concepts into the arts education curricula. They are primarily teacher resources, but some include lists of materials or activities for the elementary and secondary classroom. It is meant to be a selective list rather than a comprehensive one, providing a nucleus for a resource center that will grow in the future.

Ammer, Christine. *Unsung: A History of Women in American Music*. 1980. Greenwood Press, 51 Riverside Ave., Westport, Conn. 06880. (203/226-3571). Price $22.95.
Explores two centuries of women instrumentalists, vocalists, conductors and composers in the United States.

Annual Catalog. Children's Book and Music Center, 5373 West Pico Blvd., Los Angeles, Calif. 90019.
The catalog contains sections on recordings, books, multimedia, instruments and enrichment materials for classroom use in integrating multicultural nonsexist approaches into the mainstream arts curricula.

Annual Catalog. Japanese American Curriculum Project, 414 East Third Ave., P.O. Box 367, San Mateo, Calif. 94401. (415/343-9408). Price $1.00.
This catalog includes up-to-date listings of books, recordings, activities, kits, etc. which will be useful in integrating content about many Asian cultures into the arts curricula.

Araki, Nancy and Horii, Jane. *Matsuri! Festival!* 1979. Heinan International Publishing Co., P.O. Box 2402, San Francisco, Calif. 94080. (415/776-7877). Price $7.50.
An elementary and secondary classroom resource with art and music activities which are tied to major Japanese celebrations. The historical origins and the American adaptations of these celebrations as they have evolved in the United States are traced.

Baker, Elizabeth and Hess, Thomas, eds. *Art and Sexual Politics: Women's Liberation, Women Artists, and Art History*. 1973. MacMillan Publishing Co., Inc. 866 Third Ave., New York, N.Y. 10022. (212/935-2000) Price $2.95 paperback.
This book is a comprehensive overview of women in the world of art: their roles, perspectives and contributions.

Ballard, Louis. *American Indian Music for the Classroom*. Canyon Records and Indian Art. 4143 North 16th St., Phoenix, Ariz. 85016. (602/266-4823 or 4659). Price: complete kit - $59.50 with record or $64.50 with cassette; teacher's guide only - $12.50. (Write or call for catalog of other instructional materials.)
Recordings of 27 songs of 22 tribes, done in authentic style with discussions of both musical and cultural meanings. The kit includes a teacher's guide, study prints, spirit masters, bibliographies and a map. Useful for all ages.

Blake, Elizabeth. *The Man Nobody Saw*, 1969. Family Service Association of America, Sales and Subscriptions Dept., 44 East 23rd St., New York, N.Y. 10010. (212/674-6100). Price $2.00 plus postage and handling.
A short drama which encourages discussion of the realities of minorities living in a society that fails to deal adequately with the issue of racism.

Block, Adrienne and Nuels-Bates, Carol, eds. *Women in American Music: A Bibliography of Music and Literature*, 1979. Greenwood Press, 51 Riverside

Ave., Westport, Conn. 06880. (203/226-3571). Price $29.95.
A valuable list of resources for teachers who want to increase their knowledge about the role of women in American music.

Brock, Virginia. *Pinatas*, 1966. Abingdon Press, 201 Eighth Ave. So., Nashville, Tenn. 37202. Price $6.50.
Full descriptions, history and directions for making pinatas. Provides an honest and realistic coverage of the Chicano. Good elementary resource book.

Campbell, Patricia, et. al. *Repainting the Sexist Picture: Stereotyping in the Fine Arts*, 1980. Women's Educational Equity Act Program, Education Development Center. Newton, Mass. 02160. Price $3.00.
This module, from the Project on Sex Stereotyping in Education Series, examines reasons for the lack of recognition for women in the fine arts and explores stereotyped images of artists in American society. Ways to encourage both females and males to develop their artistic abilities are suggested. The kit includes a 30-minute cassette tape, instructor's guide, handouts for participants, bibliography and transparency masters. For teacher inservice and classroom use.

Driskell, David C. *Two Centuries of Black American Art*, 1976. Los Angeles County Museum of Art and Alfred A. Knopf, Inc. 201 E. 50th St., New York, N.Y. 10022. (212/757-2600). Price $7.95.
A survey of Black American art in the U.S., this book is a resource for teachers which can be used for integrating multicultural content into the visual arts curriculum.

East-West Activities Kit, 1972. Visual Communications, Los Angeles, Calif. Distributed by the Japanese American Curriculum Project. 414 E. Third Ave., P.O. Box 367, San Mateo, Calif. 94401. (415/343-9408). Price $5.00.
Activity sheets of games, crafts and lessons designed to build awareness of Asian Americans and their roots. The kit, which includes a teacher's guide, describes such activities as writing Haiku, making poi, learning Chinese characters, the paper art of Origami and making a Japanese buun-bunn toy. Could reinforce stereotyping if used in isolation, but useful if integrated with other activities.

Fastbacks for Inservice Education Series: #54 *Simulation Games for the Classroom* by Mark Heyman; #70 *Dramatics in the Classroom: Making Lessons Come Alive* by Elizabeth Kelly; #114 *Using Role Playing in the Classroom* by John F. Thompson. Available from Phi Delta Kappa. Eighth and Union, P.O. Box 789, Bloomington, Ind. 47401. Write for a list of titles, price list and order form.
These inexpensive booklets give tips on the use of drama, role playing and games in the classroom as an approach to multicultural, nonsexist education.

Feder, Norman. *American Indian Art*, 1971. Harry N. Abrams, Inc. 110 E. 59th St., New York, N.Y. 10022. (212/758-8600). Price $45.00.
A resource book which can be used by teachers to acquire background for implementing multicultural concepts into art programs. Provides a broad coverage of the art of the Native American.

Geiogama, Hanny. *New Native American Drama*, 1979. University of Oklahoma Press, 1005 Asp Ave., Norman, Okla. 73019. (405/325-5111). Price $9.95 cloth/ $4.95 paperback.
Three plays which reflect, sometimes humorously, the problems, values, and traditions of contemporary Indians.

Glubok, Shirley. *The Art of the Spanish in the United States and Puerto Rico*, 1972.

MacMillan and Co., 866 Third Ave , New York, N.Y. 10022. (212/935-2000) Price $7.95.
Spanish secular and religious art and architecture from Puerto Rico, the Southwest and Florida. Contributes to an understanding of the Spanish heritage in the United States.

Grigsby, Eugene, Jr. *Art and Ethnics: Background for Teaching Art in a Pluralistic Society*, 1977. Available from the author: Eugene Grigsby, Art Dept., Arizona State University, Tempe, Ariz. 85281. Price $9.95 (includes postage and handling.)
An excellent teacher resource for gaining an understanding of the value of multicultural approaches to art education, as a source of information about ethnic art in the United States, and as a survey of further resource materials.

Guidelines for Creating Positive Sexual and Racial Images in Educational Materials, 1975. MacMillan Publishing Co., Inc., 866 Third Ave., New York, N.Y. 10022. (212/935-2000). Price: free.
Written primarily for authors, editors and illustrators of MacMillan publications, these guidelines are also very useful to educators and students. Of particular interest are chapters on avoiding stereotypes in the art which illustrates all textbooks, and a chapter on the avoidance of stereotyping of music texts.

Hedges, Elaine and Wendt, Ingrid, eds. *In Her Own Image: Women Working in the Arts*, 1980. The Feminist Press, Box 334, Old Westbury, N.Y. 11568. (516/997-7660). Price $16.95 cloth, $6.25 paperback.
An anthology of the work of women artists in an array of forms: writing, sculpture, painting, pottery, quilts, music and dance.

Highwater, Jamake. *Song from the Earth: American Indian Painting*, 1980. Little Brown and Co., 34 Beacon, Boston, Mass. 02114. (617/227-0730). Price $12.95 paperback, $19.95 cloth.
A survey of Indian painting from 1870 to the present . . . from traditional Indian styles to contemporary styles and the state of dynamic tension existing between these styles.

Jones, Bessie and Hawes, Bess Lomax. *Step It Down: Games, Plays and Stories from the Afro-American Heritage*, 1972. Harper and Row, 10 E. 53rd St., New York, N.Y. 10022. (212/593-7000). Price $15.95.
Presents a body of folk material which is an important part of the Black American heritage. Explanations and suggestions are given for the games, plays, songs and stories in the book.

Kennedy, James E., ed. *Afro-American, Mexican American, Native American Art Slide Catalog*. Ethnic American Art Slide Library, College of Arts and Sciences, University of South Alabama, Mobile, Ala. 36688. Price: free.
This catalog lists the 2000-plus slides of historic and contemporary works available through the Ethnic American Art Slide Library. This collection will help teachers at all levels to treat the subject of American art history more adequately and equitably. Catalog available upon request.

Kwok, Irene. *Chinese Cultural Resource Book*, 1977. National Assessment and Dissemination Center for Bilingual Education, 49 Washington Ave., Cambridge, Mass. 02140. (617/492-0505/6). Price $3.50. (A listing of their other publications is available upon request.)
A collection of activities, folk tales, poems, games, songs, etc. on the Chinese culture. For use in upper elementary classrooms.

Music Educators Journal. Official Magazine of the Music Educators National

Conference, Vol. 65, No. 5. January 3, 1979.
This issue is devoted largely to the contributions and perspectives of women in music and music education. There is also an article about music education for handicapped children in a mainstreamed classroom.

Peterson, Karen; Wilson, J. J. and Stofflet, Mary. *Women Artists Slide Series*. Harper and Row College Media, Hagerstown, Md. 21740. (212/593-7357).
This slide series, with study notes, of the works of women artists will complement present teaching resources. Eight sets are offered in the following categories: The 20th Century, A Historical Survey (Early Middle Ages to 1900), Third World, Images--Themes and Dreams, Sculpture, Photography, and The 19th Century. Descriptive brochure with prices and order form available upon request.

Petterson, Lindsay. *Black Theater*, 1972. New American Library. 1301 Avenue of the Americas, New York, N.Y. 10019. (212/956-3800). Price $5.95.
A collection of plays by black playwrights.

Quirarte, Jacinto. *Mexican American Artists*, 1973. University of Texas Press, P.O. Box 7819, University Station, Austin, Texas 78712. (512/471-7233). Price $9.95.
Describes the development of Chicano art and architecture and relates it to the history of the Southwest.

Rainbow Activities Book, 1975. Creative Teaching Press. 5305 Production Drive, Huntington Beach, Calif. 92649. Price $4.95.
Fifty activities to encourage children to appreciate their cultural heritage and the heritage of others, and to promote culturally pluralistic attitudes. Usable and well-organized. Developed by the Ethnic Cultural Heritage Program, Seattle Public Schools, Seattle, Wash.

School Arts, Vol. 79, No. 2. October 1979.
The theme of this issue is multicultural art education. Included are discussions of art education in a pluralistic society, multicultural strategies for teaching art, and profiles of American ethnic artists.

Shepard, Mary and Shepard, Ray. *Vegetable Soup Activities*, 1975. Citation Press, 50 West 44th St., New York, N.Y. 10036. (212/867-7700). Price $2.25.
Created from the television show, "Vegetable Soup." Contains multiethnic crafts, games, recipes, language activities, questions and recommended children's books. Comes with a parent-teacher guidebook.

Southern, Eileen. *The Music of Black Americans: A History*, 1971. W. W. Norton and Co., Inc. 500 Fifth Ave., New York, N.Y. 10036. (212/354-5500). Price $5.95.
A resource which can be used by teachers to acquire background for implementing multicultural content and concepts into music programs.

Sullivan, Victoria and Hatch, James, eds. *Plays By and About Women: An Anthology*. 1973. Random House, 201 E. 50th St., New York, N.Y. 10022. (212/751-2600). Price $3.95 paperback.
Of the eight plays, which include Lillian Hellman's "The Children's Hour" and Alice Childress' "The Wine in the Wilderness," some are written from a feminist perspective and some are not.

Tanner, Clara Lee. *Southwest Indian Craft Arts*, 1968. University of Arizona Press, P.O. Box 3398, Tucson, Ariz. 85722. (602/626-1441). Price $15.00.
History and descriptions of the various crafts including baskets, textiles, pottery, silver and jewelry, kachina dolls and other carvings.

Tiedt, Pamela L. and Tiedt, Iris M. *Multicultural Teaching, A Handbook of*

Activities, Information and Resources, 1979. Allyn and Bacon, Inc., 470 Atlantic Ave., Boston, Mass. 02210. Price $7.95.
A handbook which offers the teacher varied activities, resources and ideas that help promote multicultural understanding in the classroom.

Tobias, Tobi. *Isamu Noguchi: The Life of a Sculptor*, 1974. Crowell Company, 521 Fifth Ave., New York, N.Y. 10017. Price $6.89.
Biography of a famous Japanese American sculptor with many photographs of his work which allow elementary aged children to gain an insight into the creative processes of Noguchi.

Turner, Mary. *We, Too, Belong: An Anthology About Minorities in America*, 1971. Dell Publishing Co., 1 Dag Hammerskjold Plaza, 245 East 47th St., New York, N.Y. 10017. (212/832-7300). Price $1.25 paperback.
Anthology of plays, poems, short stories and essays about minorities in America. For ages 12 and up.

Zastrow, Leona. *Teacher's Resource Guide for Teaching Southwest Cultures*, 1980. Leona Zastrow. 985 Equafria 106, Santa Fe, N.M. 87501.
A current, inexpensive and very selective categorical listing of resource materials concerning Hispanic and Native American people which will help classroom teachers in developing multicultural arts curricula.

Resource Organizations

The agencies and persons listed below are just a few of those which may provide assistance, ideas, information or resources to school districts that are striving to implement a multicultural, nonsexist approach to the arts education curricula.

The Educational Equity Section of the Iowa Department of Public Instruction. Grimes State Office Bldg., Des Moines, Iowa 50319.
The Educational Equity Section is funded to provide assistance to Iowa educational agencies in the areas of: sex and race desegregation, multicultural nonsexist curriculum, human relations, and bilingual education.

The Arts Consultant. Curriculum Division, Iowa Department of Public Instruction. Grimes State Office Bldg., Des Moines, Iowa 50319.
The Arts Consultant provides program assistance in all areas of the arts curricula including multicultural nonsexist education.

The Midwest Race and Sex Desegregation Assistance Center. 1627 Anderson Ave., Box 3000, Manhattan, Kan. 66506.
The Midwest Center is a federal agency which provides assistance to school districts in Iowa, Nebraska, Kansas and Missouri in the areas of sex and race desegregation, multicutural nonsexist curriculum, and human relations.

Racism and Sexism Resource Center for Educators. Council on Interracial Books for Children. CIBC Resource Center, Room 300, 1841 Broadway, New York, N.Y. 10023.
The Resource Center publishes and distributes teaching materials to combat sex role and cultural stereotyping. A catalog of resource materials is available upon request.

The Dissemination Center for the Women's Educational Equity Act Program. c/o Education Development Center, 55 Chapel St., Newton, Mass. 02160. Toll free number: 800/225-3088.
The Educational Equity Act (WEEA) was passed by Congress in 1974 to promote sex equity in education. Funds were made available for development of inservice training programs, curriculum evaluation instruments, sex-fair curriculum materials and women's studies units. The Center is responsible for disseminating the educational products of the WEEA program. Call for information about nonsexist arts education materials.

Iowa Area Educational Agencies. Multicultural, Nonsexist Education Coordinators. The Area Education Agencies have begun to build a capacity for providing assistance to school districts as they work toward educational equity goals.
Each agency has a consultant who has responsibility for multicultural, nonsexist education. You are encouraged to contact your area agency coordinator.

The Midwest National Origin Desegregation Assistance Center. School of Education, University of Wisconsin-Milwaukee, 453 Enderis Hall, P.O. Box 413, Milwaukee, Wis. 53201.
This center is one of nine "Lau" centers in the United States funded by the U.S. Office of Education under Title IV of the Civil Rights Act of 1964. The center assists school districts in providing whatever special services are necessary to insure that a student whose dominant language is not English is not limited in

participating in educational activities by a lack of English proficiency. The center serves 10 midwest states including Iowa.

The Japanese American Curriculum Project. 414 East Third Ave., P.O. Box 367, San Mateo, Calif. 94401. (415/343-9408).
The JACP is a good source for curriculum resources and ideas related to Asian Americans in all areas of study. Despite its name, the Project does include materials related to all Asian American groups.

Council for Exceptional Children. 1920 Association Drive, Reston, Va. 22091.
The Council is an excellent resource agency for educators who want to increase student awareness about disabled persons.

Canyon Records and Indian Arts. 4143 North 16th St., Phoenix, Ariz. 85016. (602/266-4823 or 4659).
This establishment is an outstanding source of recordings of authentic Indian music, original art and books on Indians. Free catalogs and brochures are available upon request.

Children's Book and Music Center. 5373 West Pico Blvd., Los Angeles, Calif. 90019.
A source of a wide offering of recordings, books, multimedia, instruments and enrichment materials for classroom use. The catalog contains sections on many materials for use in integrating multicultural nonsexist approaches into the mainstream arts curricula. Free catalog available upon request.